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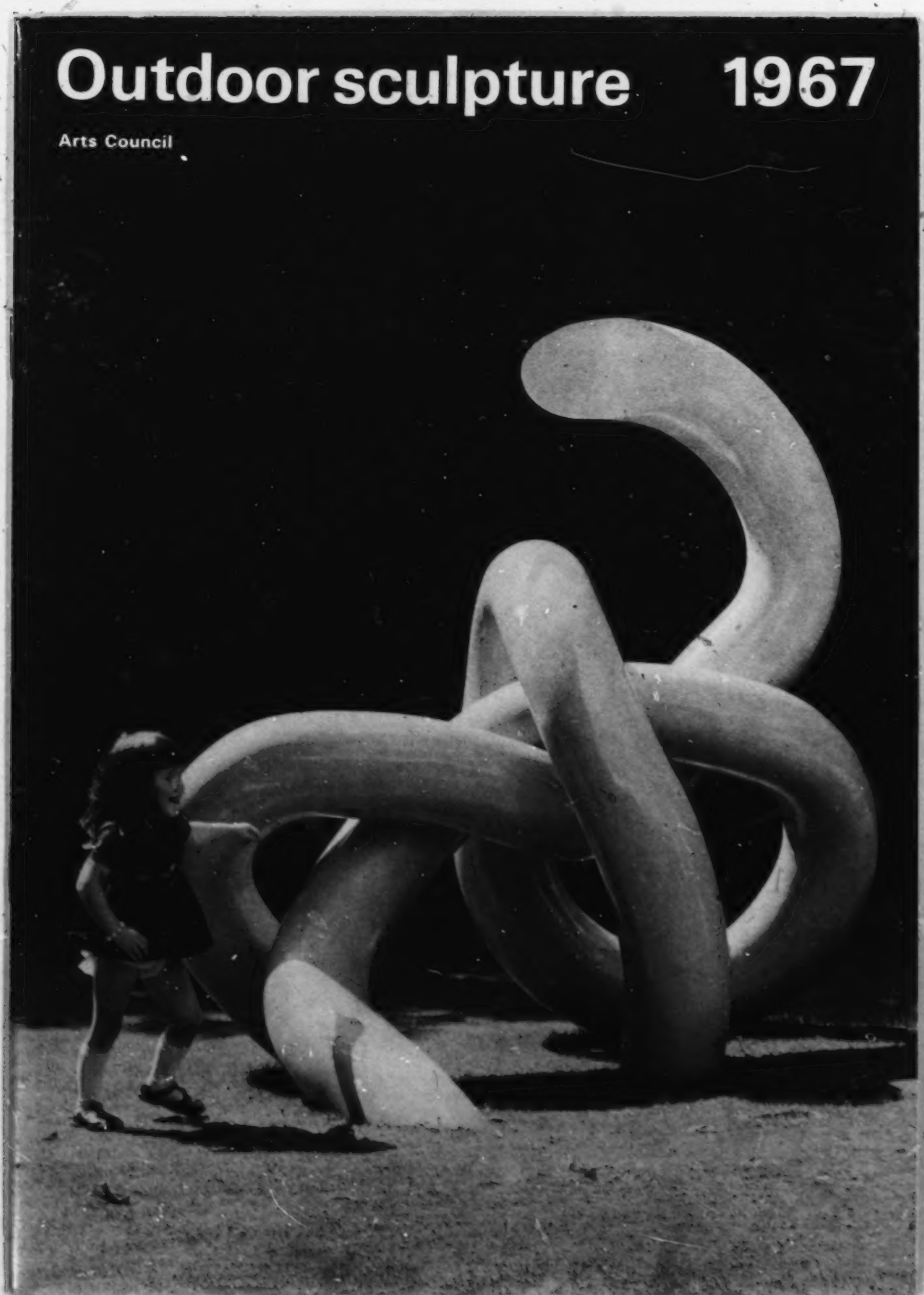
Outdoor sculpture 1967

Arts Council



Outdoor sculpture 1967

Arts Council

Barbara Hepworth

Bryan Kneale

F. E. McWilliam

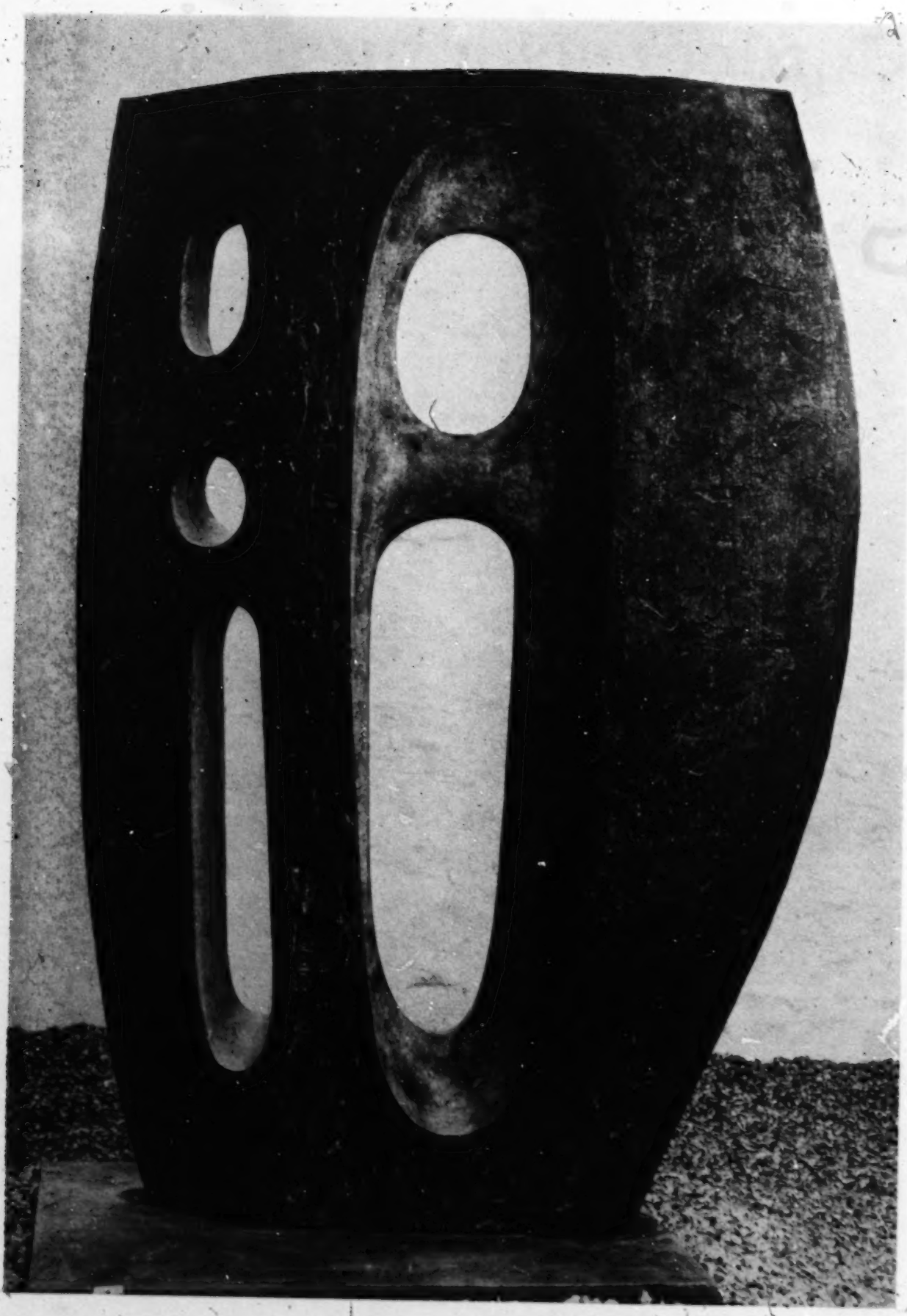
Bernard Meadows

Francis Morland

William Turnbull

Brian Wall

Isaac Witkin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Foreword

With the exception of 1963, the Arts Council has organized outdoor sculpture exhibitions during the past nine years. The first such exhibition in this country was arranged by the London County Council in 1948 and exhibitions have been held every three years since then in either Battersea Park or Holland Park. This year's Arts Council exhibition, which shows something of the variety and liveliness of sculpture in this country at the present time, owes much in its composition to the 1966 Battersea exhibition which was organized by Mr Alan Bowness for the Greater London Council.
We are grateful to the sculptors and to the London galleries for making works available for the tour, and also to the local organizers and officials in the places of showing for their help and co-operation.

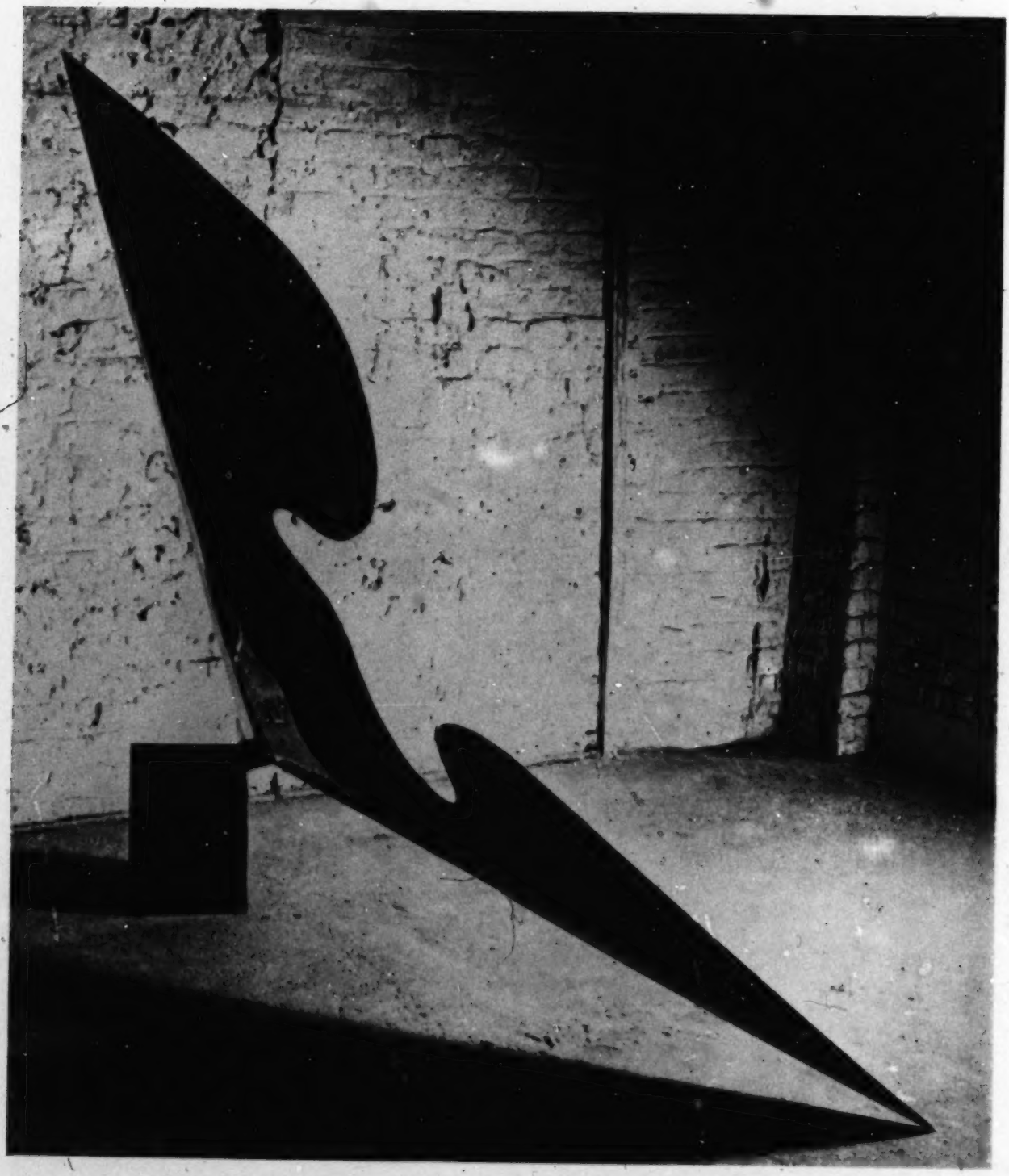
G.W.

The exhibition will be shown in the following places:
Birmingham, Cannon Hill Park, 22 April – 6 May
Norwich, Castle Museum Gardens, 20 May–12 June
Northampton, Abington Park, 17 June–9 July
Arrangements for two further showings have yet to be agreed.

Several works are for sale. Those wishing to make a purchase should write to the Director of Art, The Arts Council, 4 St James's Square, London SW1. Works purchased from the exhibition cannot be withdrawn until the close of the tour.

Babara Hepworth (1)

Cover: *Mauve Inside*, 1966, by Francis Morland (cat. no. 12)



Bryan Kneale (5)

Introduction

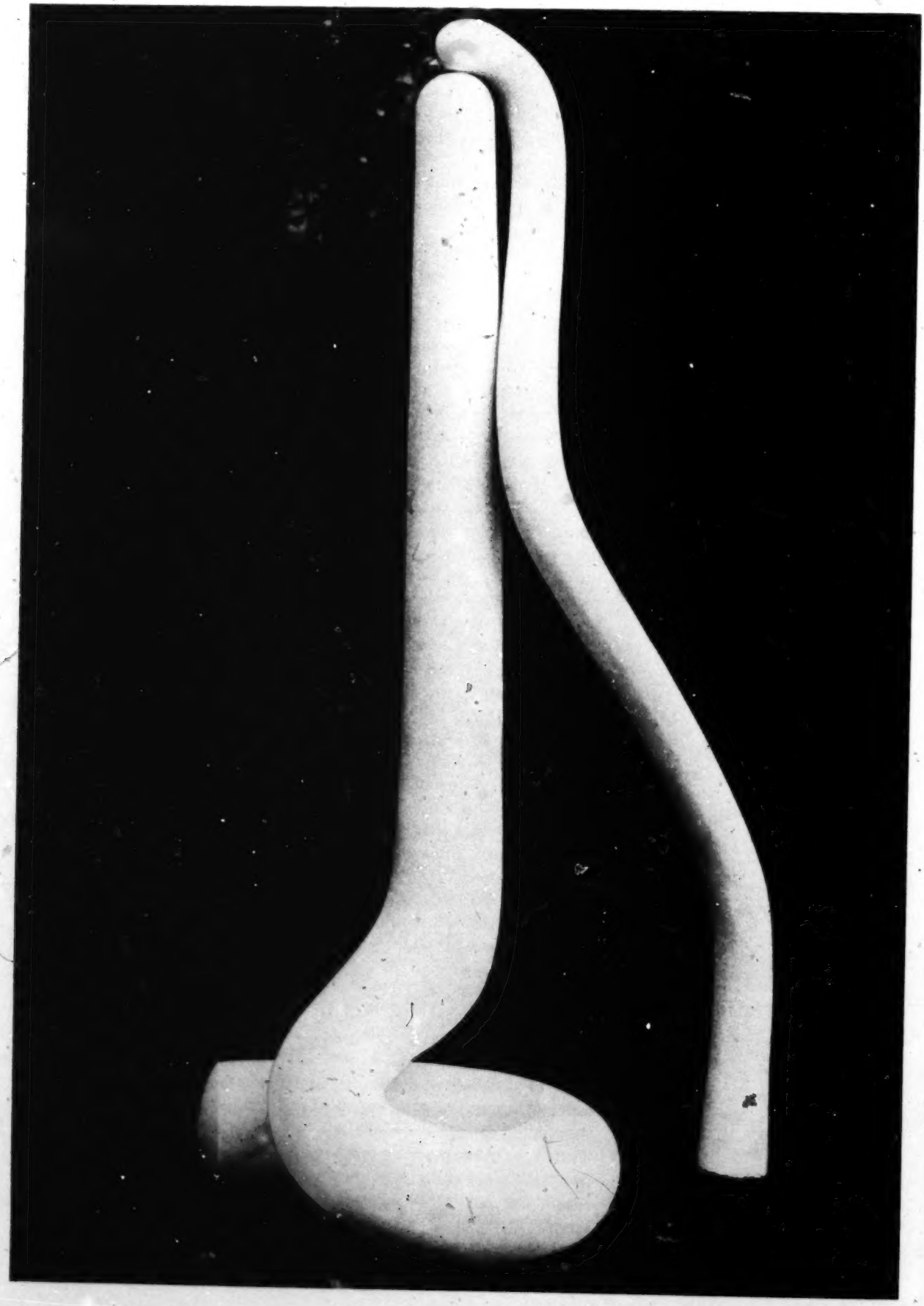
Exhibitions held in the open air have two great advantages over those held in galleries. An outdoor site will invariably attract many more people if only because on a fine afternoon they have decided to take some fresh air and the exhibition provides a focal point in the park. People also go into public parks and gardens without any of the prejudices which they might have when stepping into a building which houses only works of art and is dedicated to instructing as well as pleasing.

An openness of mind is all one needs to enjoy the present exhibition. None of the sculptures requires lengthy explanation or any explanation at all, since nothing disrupts the way a modern sculpture should work for us more than to attempt to put the experience into words. If it could be done with words then the sculptor would have used them instead of steel or bronze or fibreglass. The sculptures should speak for themselves as we look at them and move around them. Some will intrigue or disturb. Others will remind us of something or will seem to have an existence and a logic of their own, referring to nothing outside themselves.

Some of the eight sculptors represented in the exhibition may have the same conceptual approach towards making sculpture but the effects they obtain are very different. Tensions will inevitably be set up between works since it is not always possible to give them as much space as they need. However, these tensions can work wonderfully well for the spectator as they did in last year's Battersea Park exhibition. They can turn an exhibition into an event and one hopes that something like this will happen when the works in the present exhibition are assembled.

The natural setting of a park with its lawns and trees and bushes suits some of the works in this exhibition much more than others. The two most senior sculptors, Barbara Hepworth and F. E. McWilliam, and the two youngest, Francis Morland and Isaac Witkin, seem to come off best. In contrast the works by Brian Wall would look better in an urban environment. Until recently there were sculptures by Barbara Hepworth and Brian Wall placed on the terrace of the *Economist* building in London. Here the position was reversed and the work by Brian Wall seemed more successful in relation to the site. Bryan Kneale's sculptures act very strongly on the space around them, literally carving and slicing it up. But this can be even more dramatic when the space around them is limited. With Bernard Meadows one is not conscious so much of the way in which the outline of his pieces acts on the surrounding space. The eye is drawn inwards. They are intimate in scale and feeling. William Turnbull's recent sculptures can work very successfully in the open air but they need the sky behind them. Trees and bushes interfere with their simplicity and directness.

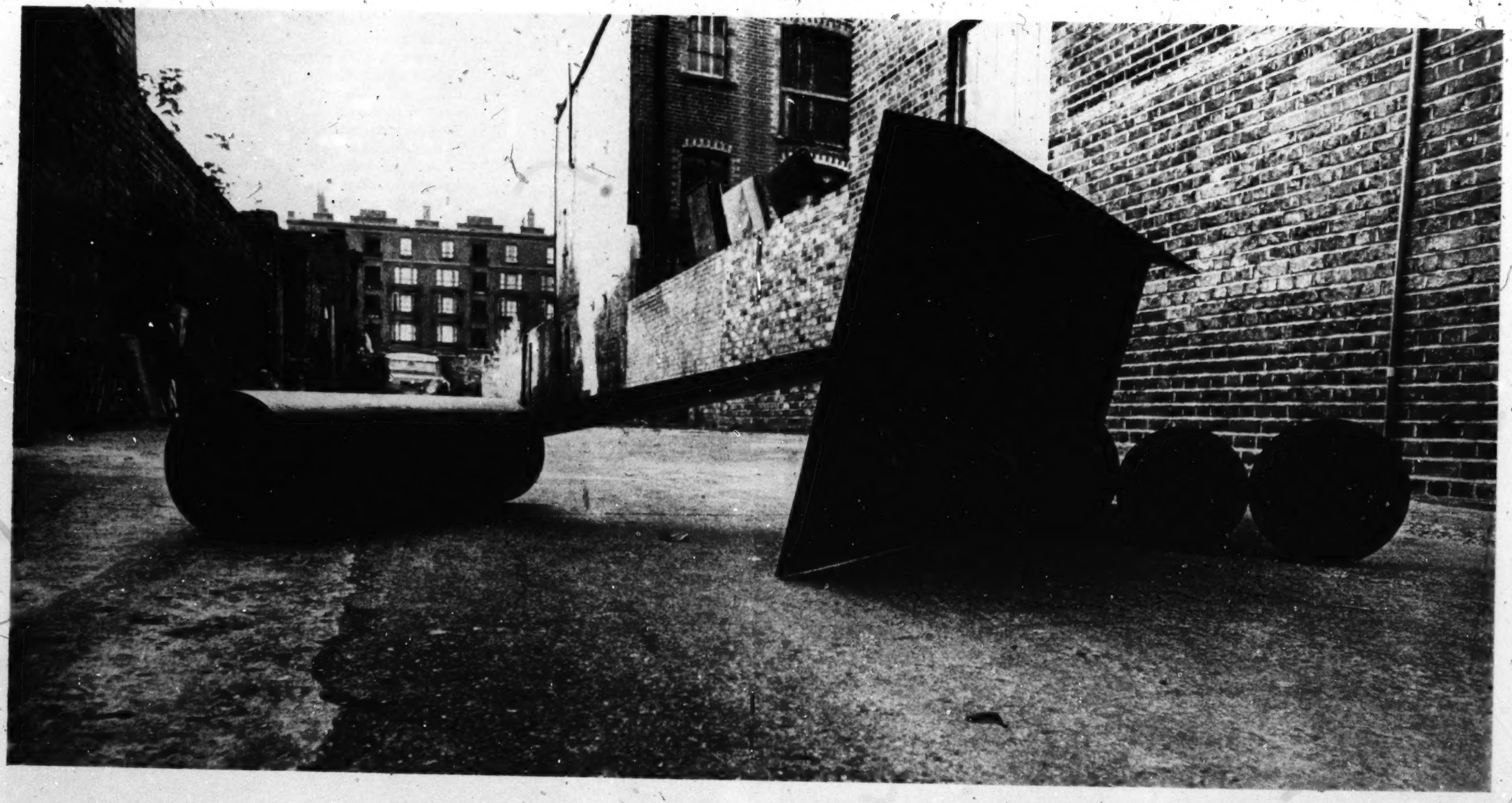
Most exhibitions are assembled and presented in the hope that they will add something worthwhile to the experience of those who visit them. With the present exhibition one also hopes that the opportunity it provides of seeing sculpture in an outdoor setting may persuade people to place sculptures permanently in our parks and in suitable sites in our towns. This has already happened in some parts of the country. The London County Council bought and commissioned many works, a policy which the Greater London Council is continuing. The seated female figure by Henry Moore in Stifford Estate in the East



End of London is one of the finest examples of what a sculpture can do for a particular setting and what imaginative placing can do for a piece of sculpture. The work transforms a featureless area of tall concrete and glass blocks and this setting makes the sculpture genuinely heroic. Education authorities like those in Hertfordshire and especially in Leicestershire have bought sculpture to place in and around their schools. But the practice of commissioning or buying works for public sites is still far from common, which is surprising when one considers the high reputation which British sculptors have both here and abroad and the enormous amount of building and redevelopment which is taking place all over the country at the present time. In a similar age of expansion the Victorians encumbered our streets and squares and parks with statues of local worthies and heroes of the Empire. The sculpture of our time expresses very different preoccupations but surely it belongs out of doors in public places as much as in museums and private houses.

Andrew Dempsey

Isaac Witkin (18)



Brian Wall (17)

Catalogue

Measurements are given in inches, height first.

Barbara Hepworth

1 Sea Form (Atlantic), 1964
bronze 78x51x9½
lent by the artist

2 Figure, 1964
bronze 71¼x17x11½
lent by the artist

3 Elegy III, 1966
bronze 51x22x18
lent by the artist

Born Wakefield 1903. Studied at Leeds School of Art and the Royal College of Art. Made a Commander of the Order of the British Empire in 1958 and a Dame of that Order in 1965. Retrospective exhibition at the *Venice Biennale* in 1950. Awarded the *grand prix* at the Sao Paolo Biennial, 1959. She has exhibited in each of the open-air sculpture exhibitions organized by the LCC and the GLC in Holland Park and Battersea Park between 1948 and 1966. Her work *Single Form (Memorial)* which is dedicated to the memory of Dag Hammerskjöld is sited in front of the United Nations Secretariat building in New York. Most recent one-man exhibition in this country at the Gimpel Fils gallery in May/June 1966. Represented in the Tate Gallery, the Arts Council Collection, the Museum of Modern Art in New York, and many other collections on both sides of the Atlantic.

Bryan Kneale

4 Driftdown, 1965
painted steel 69x50
lent by the Redfern Gallery

5 Slip, 1965
painted steel 74x108
lent by the Redfern Gallery

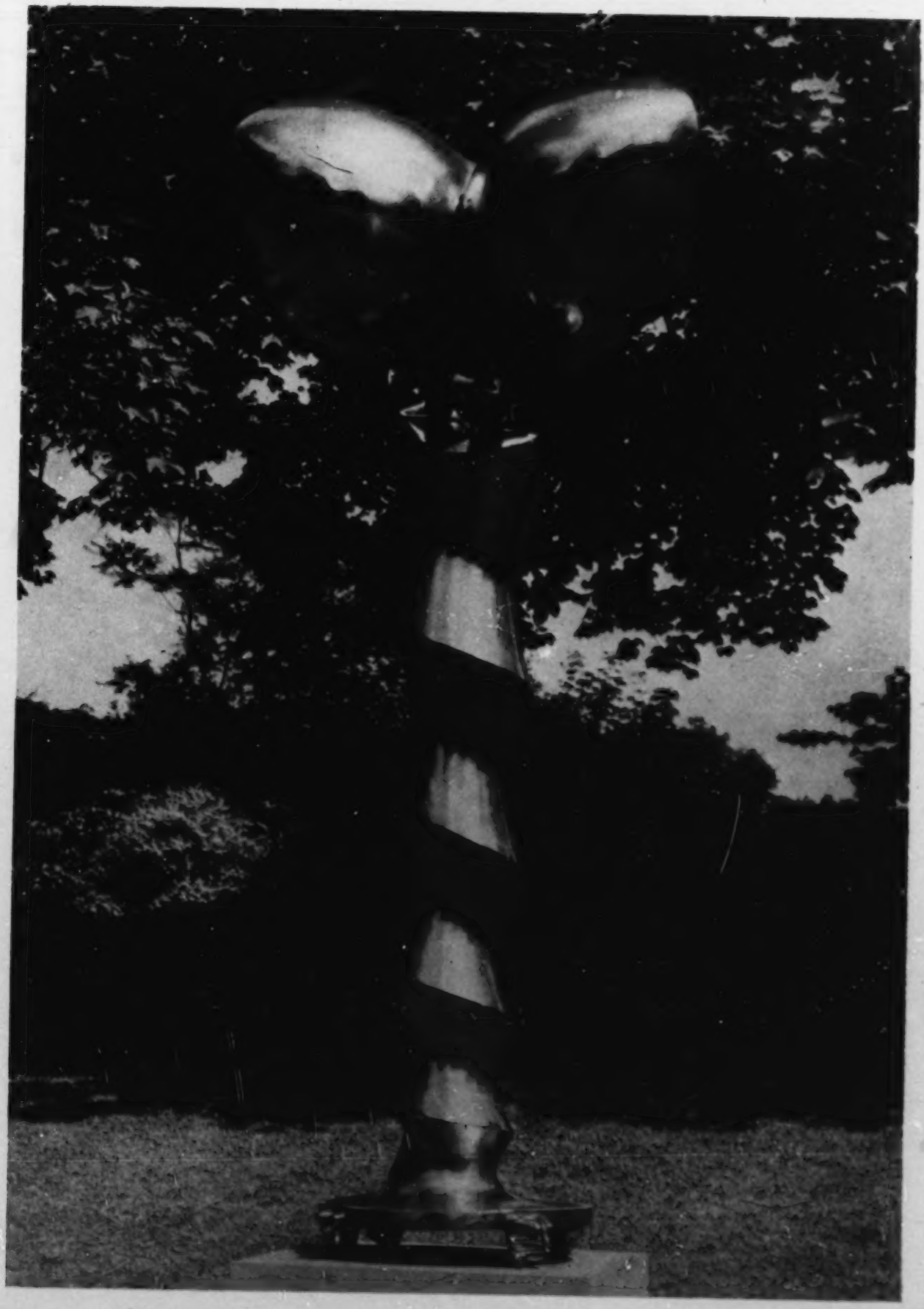
Born Isle of Man 1930. Studied at Douglas School of Art and the Royal Academy Schools. Worked as a painter until 1959, began making steel sculptures in 1960. First one-man sculpture exhibition held in that year at the Redfern Gallery, followed by shows in 1962 and 1964. A retrospective exhibition of his work was held at the Whitechapel Art Gallery in 1966. Group shows include *John Moores*, Liverpool 1961; Battersea open-air exhibitions 1963 and 1966; *British Sculpture in the Sixties* at the Tate Gallery, 1965; and *Metamorphosis* at the Herbert Art Gallery in Coventry, 1966. Teaches at the Royal College of Art and lives in London. Represented in the collections of the Tate Gallery, the Arts Council, the Greater London Council, the Manx Museum, and Leicestershire Education Authority.

F. E. McWilliam

6 Father Courage, 1960
bronze 80x27x23
lent by the artist

7 May Day, 1965
polished bronze 84x33x21
lent by the artist

Born 1909 Banbridge, Ireland. Studied in Belfast and at the Slade School in London. First one-man exhibition at the London Gallery in 1939. Followed by exhibitions at the Hanover Gallery in 1949, 1952, and 1956; at the Waddington Galleries in 1961 and 1963; and at the Landau Gallery, Los Angeles, in 1963. He has exhibited at each of the open-air sculpture exhibitions organized by the LCC and the GLC in Battersea Park and Holland Park between 1948 and 1966. Won an award in the Unknown Political Prisoner competition, 1953. Received an Honorary Doctorate of Letters in 1964 from Queen's University, Belfast. Represented in the Tate Gallery, the Victoria and Albert Museum, the Arts Council Collection, the Museum of Modern Art, New York, and in galleries in Leeds, Oldham, Coventry and Belfast.



8 Large Flat Bird, 1957
bronze height 44
lent by Gimpel Fils

9 Armed Bust V, 1963
bronze height 30
lent by Gimpel Fils

10 Head and Shoulders of Augustus, 1964
bronze length 36
lent by Gimpel Fils

11 The Kiss, 1965
resin-bonded fibreglass
70x45x57
lent by the artist

12 Mauve Inside, 1966
polyester resin and fibreglass
78x48x72
lent by the artist

Bernard Meadows

Born Norwich 1915. Studied at the Royal College of Art. Assistant to Henry Moore 1936–9. Professor of Sculpture at the Royal College of Art since 1962. Exhibited in the British Pavilion at the *Venice Biennale* 1952 and 1964. Also in *Documenta II*, Cassell, 1959. He has had many one-man shows at Gimpel Fils, London, the most recent in April 1967. Included in British Council touring exhibitions in Canada, the United States, Germany, Finland, and France. Represented in the Tate Gallery, the Arts Council Collection, the Museum of Modern Art and the Guggenheim Museum, New York, and many other public and private collections in England and America.

Francis Morland

Born 1934 Munsley, Norfolk. Studied at the Central School of Art 1951–2 and later at the Slade School. Lives in London and teaches at St Martin's School of Art. One-man exhibition at the New Vision Gallery, 1963. Group exhibitions include 1963 *Paris Biennale des Jeunes*, 1966 Battersea Park open-air sculpture, *The New Generation 1966* at the Whitechapel Art Gallery and subsequent tour. Represented in the Arts Council Collection.

Bernard Meadows (9)

13 Laocoon, 1965
painted steel 87½x40½x21
lent by the artist

14 Coltrane, 1966
steel painted blue 43x86x23
Arts Council collection

William Turnbull

Born Dundee 1922. Studied at the Slade School and later in Paris. London one-man exhibitions in 1950, 1952, 1957 and 1960; 1963 in New York, and Detroit; and 1966 in Los Angeles; and April 1967 at the Waddington Galleries, London. Exhibited in the British Pavilion at the 1952 *Venice Biennale*. Group exhibitions include Battersea Park 1960, 1963 and 1966; *54-64 : Painting and Sculpture of a Decade* and *British Sculpture in the Sixties*, 1965, both at the Tate Gallery. Represented in the Tate Gallery, the Arts Council Collection, and the Albright Art Gallery, Buffalo, U.S.A.

15 Rising Form, 1961
steel painted grey height 132
lent by the artist

16 Black Sculpture, 1963
painted steel 54x36x36
lent by the artist

17 Brown Bomber, 1965
painted steel 36x120x96
lent by the artist

Brian Wall

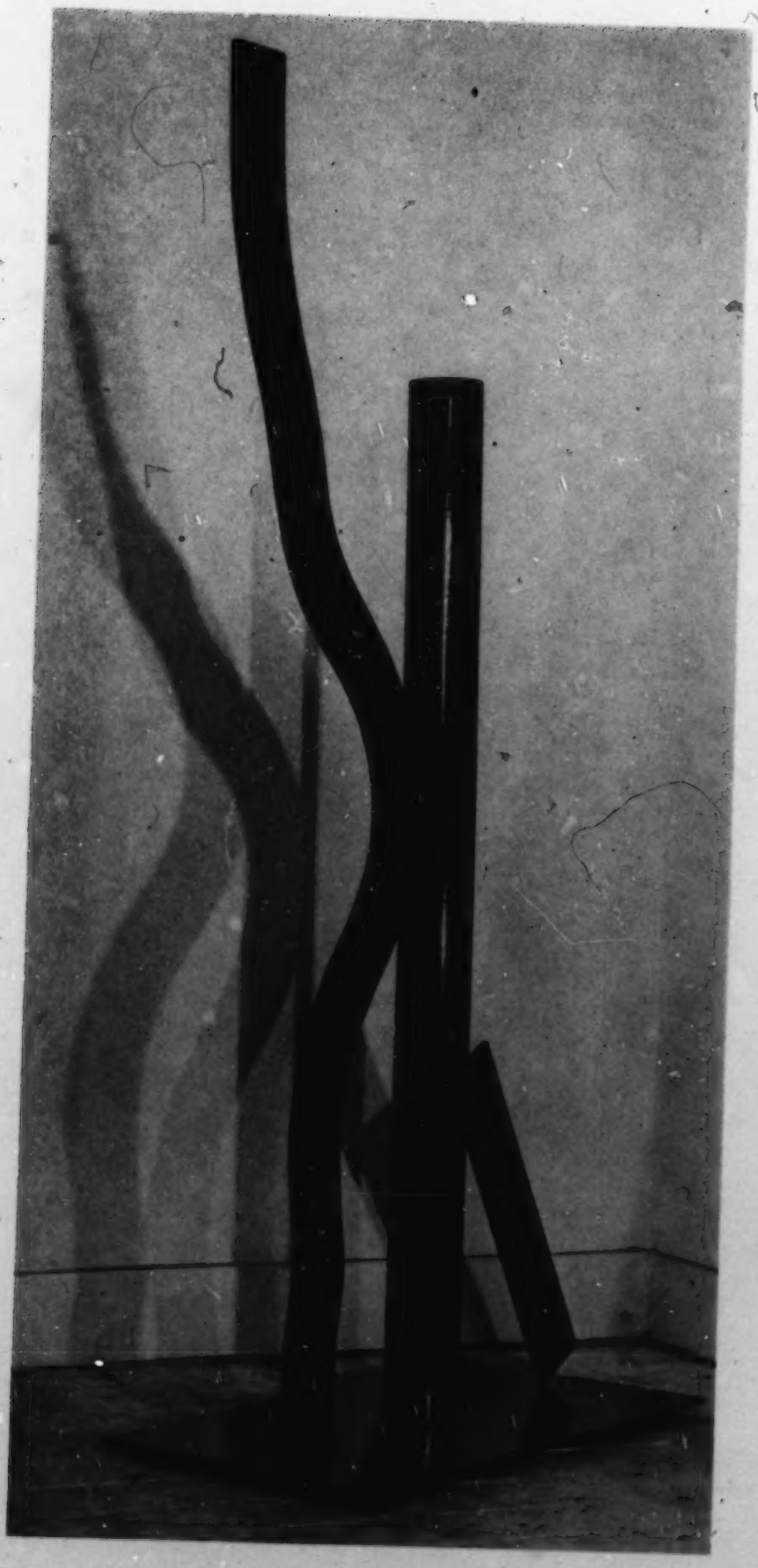
Born London 1931. Self-taught. Lived in St Ives from 1955 to 1960 working part of this time as assistant to Barbara Hepworth. Now lives in London and is head of the Sculpture Department at the Central School of Arts and Crafts. One-man exhibitions in London at the School of Architecture 1957, the Drian Gallery 1960, the Grabowski Gallery 1962 and 1964, and the Grosvenor Gallery 1966. Group exhibitions include *British Art Today*, San Francisco, Dallas, and Santa Barbara 1963; *British Sculpture in the Sixties*, Tate Gallery, 1965; and Battersea Park open-air sculpture, 1966. Represented in Tate Gallery, the Whitworth Art Gallery, the Arts Council Collection, the Contemporary Art Society, the British Council Collection, and the Leicestershire Education Authority.

18 Nagas, 1964
painted fibreglass 75x39
lent by the Waddington Galleries

19 Skate, 1967
steel length 228
lent by the artist

Isaac Witkin

Born Johannesburg 1936. Educated in South Africa and worked there as a sculptor's apprentice. Came to England in 1956 and studied at St Martin's School of Art 1957–60. Assistant to Henry Moore, 1961–4. Taught at St Martin's 1963–5 and is now teaching at Bennington College in America. One-man exhibitions at the Rowan Gallery 1963, the Waddington Galleries 1966, and the Elkon Gallery, New York, 1966. Group exhibitions include *The New Generation 1965* at the Whitechapel Gallery and *Primary Structures* at the Jewish Museum, New York, in 1966. Represented in the Arts Council Collection.



William Turnbull (13)

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